# THE SHAKESPEARE ASSOCIATION BULLETIN

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## TWO SONNETS

*"The Bright Day is Done and We Are for the Dark"*
ANTONY AND CLEOPATRA.

Long, long ago in glorious Babylon
Two lovers stood upon a parapet
And watch'd the coming of the morning sun;
The day was theirs, the sun would never set
For them; a prince at that same radiant hour
Usurp'd the throne in old Persepolis,
And, while assuming vast imperial power,
Assur'd his sycophants an endless bliss.

The parapet is dust, the lovers cold,
The short-liv'd prince forgot. For you and me
A cloudless day has dawn'd; dare we be bold
Enough to claim a fair eternity,
Since sun and star shall lose their vital spark?
"The bright day's done and we are for the dark!"

———————

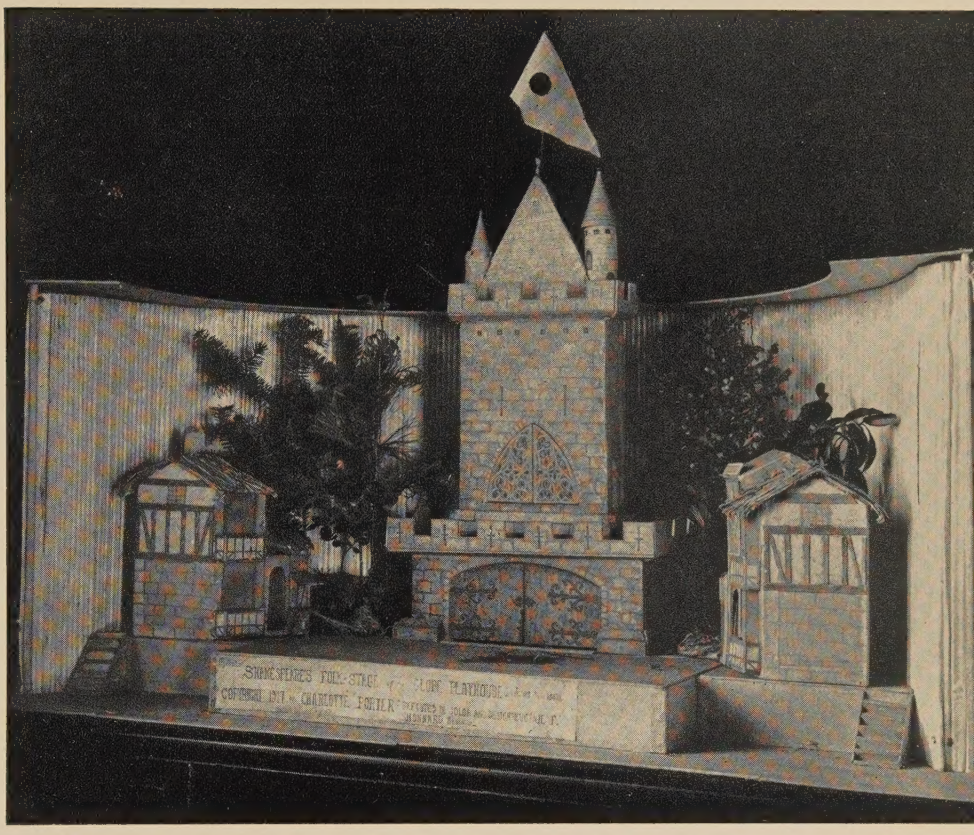
*"The Long Day's Task is Done, and We Must Sleep"*
ANTONY AND CLEOPATRA.

The summer's sun was hot, the winter's chill,
The barren fields were brown, the pathway rough,
The limbs aweary and the spirit ill
From th' insolence of sordid men, the gruff
Demands of overlords; gray ashes lay
Upon the hearth; the loud and busy chatter
Arous'd the market place the livelong day
With raucous nothings! Can such dreary clatter
Repay the constant toil? "Come seeling night!"
The darkness has no terrors now for me,—
I shudder only at the morning light,—
The night will bring its own serenity,
These weary eyes no more shall vigils keep,—
"The long day's task is done, and we must sleep."

*Ohio University*
*Athens, Ohio*

EDWIN WATTS CHUBB

SHAKESPEARE — Staged By Shakespeare
*By* CHARLOTTE E. PORTER



A—This view shows set of stages and perpendicular "scaffolage" on base stage level as usual with Shakespeare and in the Queen's Revels. The exterior stages are shown shut and as arranged for an unexacting play—"Twelfe Night." The Castle of the Countess Olivia is not yet open at dawn. With his huntsman, the Duke who lives "hard by", enters the grounds of the Countess from his own, while her household is not yet "up." He breaks off from his huntsmen and with one or two attendants awaits at "The Bank of Violets" his page's answer from Olivia as to the message he sent in to her. LEFT side next the "Shop Window" is the "Town end" exit (III iii). Left centre is "South Suburbs" entrance from shore and harbor (I.i). At side opposite, "Orchard End" (III.iv) "Chantry" (IV.iv) at right proscenium door. Next it the little cell or "cubiculo" by the chantry or chapel where Olivia is married. Main entry is from and into the Central Middle Door of the Castle itself.

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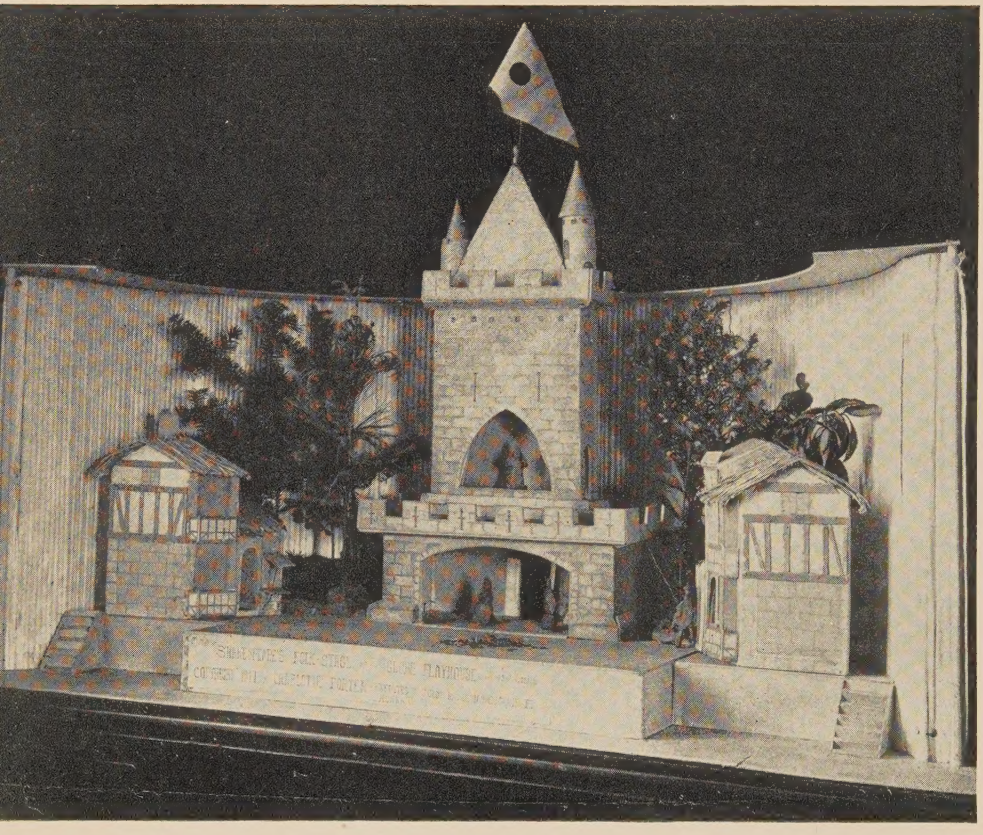
The two photographs of the model Globe Theater Stage which Miss Porter made exactly to scale, are copyright by the maker both in this country and internationally. The size of the model stage is four feet by two feet by two feet, and it follows facts of the original as it stood 1599-1613.



B—This view shows interior stages of the "scaffolage" open for action. In "Twelfe Night", the interior of Olivia's Castle is first seen for entrance to it of Toby from outside, late at night. (I.iii). From I.v to end of that act it stands open for action in connection with Garden and Orchard on Exterior Stage. So too, in "Hamlet" beginning at midnight the interior stages are closed during scenes with Sentinels and Ghost Apparition above on "platforme" or upper exterior stage. But the whole castle opens at morning (I.ii) for entry of king and court in lower rear-stage interior used as presence chamber. Lower fore-stage adjoining as outer hall or lobby. The scene in the Queen's Closet opens above on the upper stage interior. On Upper and Lower Interior Stages, the wax figures illustrate frequent linked scenes, showing how in "Romeo and Juliet" (III.iv) the action starting below stairs is completed in (v.). Nurse warning Juliet outside on upper stage balcony at her window, then returns to Lady Capulet by coming down-stairs from the upperstage to enter room below, while the lovers come out on the balcony, and there part, Romeo descending his ladder to the orchard, before the Mother is seen to go upstairs where in her room Juliet awaits her. SUSPENSE and self-explanation by such staging is vivid and the Play, speeded so, "two hours" suffice for the "traffique of our stage," says Shakespeare.

# ACCOUNTING FOR IRREGULARITIES IN CLOTEN

*By* WENDELL MAGEE KECK

CRITICS of *Cymbeline* have noted what seemed to them an inconsistency in the portrayal of Cloten. While they feel that Cloten bears himself in a princely manner in the "historical" scenes of Act III, particularly scene v, they recognize that in his earlier appearances he seems to be a mere fool. They are all silent with regard to his projected crude villainy in Act IV. Fleay[1] accounts for this apparent change of treatment by supposing Shakspere to have written the historical part of *Cymbeline* (various scenes in the last three acts) first, and to have added the other parts later.[2] Furness, assuming that Shakspere could not portray any character inconsistently, declares his conviction that all of the play except the parts directly concerned with Imogen must be from another pen than Shakspere's.[3] Craig and Chambers likewise note the apparent inconsistency of treatment and attribute it to the change in dramatic fashions introduced by Beaumont and Fletcher.[4]

Of all the suggestions offered, I regard the one made by Dr. Craig as most acceptable. He says that Cloten "seems to be at least two separate kinds of fool."[5] In his three appearances in Acts I and II, Cloten is stupid but half-comical; in Act III, scene i, and the first half of scene v, he is an ill-mannered prince; for the remainder he is, in intent at least, a villain. Thus, he is a fool throughout the play but differs in the kinds of foolishness he exhibits.

Professor Schücking[6] shows that the remarks which Shakspere's characters make about any single character reveal his nature as truly as his speeches and actions do. Imogen calls Cloten "fool" to his face more than once; the

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[1] F. G. Fleay, *Life and Work of Shakespeare* (London, 1886), 246.

[2] He considers the play to have been started about 1607-8 and completed in 1610. *Shakespeare Manual* (London, 1878), 52-3.

[3] *Variorum Shakespeare* (Philadelphia, 1913), vii-ix.

[4] Hardin Craig, *Shakespeare* (Chicago, 1931), 997. E. K. Chambers, *Shakespeare: a Survey* (London, 1925), 286 ff.

[5] Craig, *op. cit.*, 998.

[6] L. L. Schücking, *Character Problems in Shakespeare's Plays* (London, 1922), chap. II.

First and Second Lords and Pisanio call him "fool" and "ass" behind his back. Guiderius declares him to have been "an empty purse." Later in the play this epithetic characterization is dropped, and is supplanted by psychological observations. When Belarius sees Cloten wandering alone through the rough country near Milford Haven, he is too much astounded to diagnose the case thoroughly, and exclaims:

> "Though his humour
> Was nothing but mutation, ay, and that
> From one bad thing to worse, not frenzy, not
> Absolute madness could so far have rav'd
> To bring him here alone." (*IV, ii,* 132-136.)

Later, however, Pisanio testifies that Cloten was a little mad—certainly more so than Belarius would admit to himself;

> ". . . in a frenzy, in my master's garments,
> Which he enforc'd from me, away he posts
> With unchaste purpose and with oath to violate
> My lady's honor . . . " (*V, v,* 283-286.)

The only characters who indicate an opinion of Cloten which differs from that given above are the Queen, his mother, and Cymbeline, who is in all things ruled by the Queen. Obviously their testimony is biased and may be thrown out. Thus the stupidity which Cloten reveals in himself is confirmed by all the characters who are qualified to observe him.

Unfortunately, we do not have a satisfactory original for Cloten. If we could accept Dr. Thorndike's suggestion that *Cymbeline* was a direct and immediate adaptation of *Philaster,*[7] we should be forced to examine prince Pharamond as a precursor of Cloten; but, as Alden[8] and others have shown, no one knows which of these two plays was written or produced first. Moreover, Pharamond does not closely resemble Cloten. Though the two princes are without doubt equally lecherous, vain and cowardly, Pharamond easily has the superior mind; furthermore, he has polish almost equal to Iachimo's, whereas Cloten is rough and uncouth. If we should accept another suggested source for

[7] Ashley Thorndike, *The Influence of Beaumont and Fletcher on Shakespeare* (Worcester, Mass., 1910), 152-160.

[8] R. M. Alden, *Shakespeare* (New York, 1922), 322.

*Cymbeline,* namely the old play of *Love and Fortune,*[9] we should have in Armenio a fairly good prefiguration of Cloten. Armenio is mean-spirited and a braggart; he preaches filial duty in a grandiose manner, and pursues Fidelia, the heroine, when she flees the court; but he is Fidelia's natural brother and there is no plot to marry him to her or to anyone else. Some of Armenio's speeches have verbal similarities to some of Cloten's, but the parallel is neither close nor convincing. In the absence of a better original, we shall have to be content to regard Cloten as a creation of Shakspere or of some reviser of the play.

From the foregoing considerations it is evident that there is something irregular about the whole play and about Cloten's part in particular. Examination of the text shows that there are frequent shifts from blank verse to prose, and that the prose occurs predominantly in scenes in which Cloten appears. The only important exceptions to this rule are the scene in which the wager is laid (I, iv) and the dialogue between Posthumus and the First Gaoler (V, iv). Secondly, it will be noted that all the important shifts between verse and prose *within scenes* occur in scenes where Cloten appears; the only exceptions of consequence are the two insertions of a prophecy and the dialogue between Posthumus and his gaoler. Without exception these changes from verse to prose occur abruptly; since the sense of the passages in question gives no clue to the cause of these shifts, it seems reasonable to suppose that they are the result of revision.

In attempting to account for such irregularity as exists in Cloten's part, I think these evident disturbances of the text furnish one key to the puzzle. Cloten plays a semi-comic role, and many of his speeches, especially his more stupid ones, are in prose; moreover, the part of the First Gaoler, also half-comic, is likewise in prose. Julia Engelen has shown that these two parts could be played by the same actor,[10] for Cloten does not appear after Act IV, scene ii, and the gaoler appears only in Act V, scene iv. Since the

[9] Craig, *op. cit.,* 998. For a fuller account see R. W. Boodle, "Original of *Cymbeline* and possibly of *The Tempest*" in *Notes and Queries,* 19 November 1877; 404-5.

[10] Julia Engelen, "Die Schauspieler-Oekonomie in Shakespeare's Dramen," in *Shakespeare Jahrbuch* (1927), 138-140.

parts of Cloten and the First Gaoler are similar, insofar as they are comic in intent, should we not suppose that they were both played by the company's fool, who was Robert Armine at the time *Cymbeline* was first produced?[11]

Armine was a man of no mean talent.[12] He seems to have been introduced to the stage as an apprentice or understudy to the famous comedian Dick Tarleton. Before *Cymbeline* was produced, Armine had played the famous roles of Touchstone and Feste. He liked the stage, enjoyed clown parts, and wrote a rather odd comedy called *The Two Maids of Moreclacke* to commemorate John i' the Hospital, a harmless idiot, whom he seems to have enjoyed mimicking.[13] *The Two Maids of Moreclacke and A Nest of Ninnies*[14] appear to indicate that Armine's preference was for comic characters somewhat abnormal and resembling the presumably harmless idiots sometimes retained by larger households, rather than for jesting clowns. John i'the Hospital, in *The Two Maids of Moreclacke* and *A Nest of Ninnies*[14] appear *A Nest of Ninnies* become violent, crude, and occasionally grotesque; their cast of mind is not unlike that shown by Cloten in his soliloquy in Act IV, scene i. Moreover, the humor of the First Gaoler (Act V, scene iv) sorts well with that of Sotto in the *Nest of Ninnies;* the sentiments of both, with their mock-moralizing, are thinly-veiled sardonic jesting.

On the basis of what is known about Armine, I venture two suggestions regarding the prose scenes and speeches of Cloten. The first is that certain clowning scenes (I, ii, and II, i, and the first part of III, iii) may have been written in their present form with the idea that Armine would act them and perhaps make his own extemporaneous adaptation of them. The second is that the textual irregularities of

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[11] T. W. Baldwin, *The Organization and Personnel of the Shakespearean Company* (Princeton, 1927). See Table IV, facing p. 229.

[12] For a more extended account of Armine and his work see Austin K. Gray, "Robert Armine, the Foole," in *PMLA* (1927), 675-685.

[13] In the *Nest of Ninnies* Armine tells of several of simple John's idiotic stunts; he uses some of this same material again in *The Two Maids.* In the address "To the friendly peruser" of *The Two Maids,* he says: *"I would have againe inacted* Iohn *myselfe, but* Tempora mutantur in illis, *& I cannot do as I would."*

[14] See *The History of the Two Maids of Moreclacke* in *The Tudor Facsimile Texts* (London, 1913); also *A Nest of Ninnies* in *Shakespeare Society's Papers* (London, 1842).

certain other scenes (III, i; III, v; and V, iv) may be the result of some adaptation by Armine. The first suggestion is made partly because of Armine's known popularity on the Elizabethan stage; the second is made because of his known efforts at dramatic writing. Indeed he might have written for his own purposes such passages as Act I, scene ii, and the first part of Act II, scene i; Act IV, scene i, also seems peculiarly extraneous. The dull wit of Cloten in the first two of these scenes, while it reflects an intelligence which John did not possess, is certainly the speech of an abnormal person of a sort that would appeal to Armine. The insertions of these three scenes are as gratuitous and as abrupt as some of the introductions of "blew John" and his nurse in *The Two Maids of Moreclacke.*

This theory of Armine's authorship or revision of several much-questioned sections of *Cymbeline* has two important points in its favor: it answers objections of several sorts of critics of the play, and it does not conflict with other current theories about the authorship of the play. As for the critics, this theory should be satisfactory to those who insist that Shakspere drew his characters with absolute consistency; it should be acceptable, likewise, to those extremists who think Shakspere was concerned only with the Imogen-Posthumus portion of *Cymbeline.* Those who object to the puns in Act II, scene i, and in Act V, scene iv, as being un-Shaksperian should be glad to place responsibility for these scenes on Armine. This theory of Armine's revision agrees well with the contention that the play was written piecemeal and that the author or authors of *Cymbeline,* following the new Beaumont and Fletcher style, worked for effectiveness in single scenes rather than in the whole play. To the large number of editors and critics who insist that Shakspere cannot have written Act V, scene iv, with its vision and other inferior features, this hypothesis of Armine's hand in the play should not be unwelcome.

As *Cymbeline* stands, it seems to have two Clotens; first, an ill-mannered, stupid, prince Cloten (probably portrayed by Shakspere), who speaks in blank verse in such passages as Act II, scene iii, lines 69-161; Act III, scene i, lines 11-14; Act III, scene v, lines 1-106; and Act IV, scene ii, lines

62-100. Secondly, the play has a Cloten who speaks in prose and who is by turns simply stupid, as in Act I, scene ii; Act II, scene i, lines 1-58; and Act II, scene iii, lines 1-58; who becomes a bragging prince in Act III, scene i, lines 34 ff.; and who is a blunt, doltish villain in Act III, scene v, lines 108 ff., and Act IV, scene i. I am venturing to suggest that this latter Cloten, and the First Gaoler, with his sardonic humor, are creatures of the mind of Armine, because they are both abnormal fools of the sort that he enjoyed creating and impersonating.

*Monmouth College.*

# THE CONTINUITY OF DRAMATIC DEVELOPMENT

*By* ROBERT WITHINGTON

HISTORIANS there have been, and will be, of the drama in various countries, and in all: some of them —a few perhaps unconsciously—have noted the continuity of dramatic development, as they have also charted cross-influences from the theatre of another land. A recent meeting of an erudite group seemed to show, however, that not all scholars were concerned with this continuity, and that some had even failed to be aware of it. Without wishing to detract from such kudos as may be due to originality and initiative, we may observe that just as each individual is to some extent the product of his past, so the dramatist, however much he may contribute to the development of his art, is conscious at the beginning of his career only of his contemporary theatre and its past—more or less immediate; and that his public shares this knowledge with him. The importance of the public in the development of the drama has been emphasized by Professor Reynolds in "Literature for an Audience" (*S. P., Royster Memorial Studies,* 1931, p. 278 ff.).

The connection between dramatic technique and the physical theatre for which the dramatist writes has been, in every age, a close one. The rules of the Greek imposed no obligation on the Elizabethan, and our own dramatists must adapt their methods to the scene of their labors. What holds for one age does not apply to another; but the second has evolved from the first. The introduction of scenery led, by various steps, to the revolving stage, a device for which Shakspere had no need. If the set was important, he described it, as in *King Lear*:

> Come on, sir, here's the place; stand still. How fearful
> And dizzy 't is to cast one's eyes so low!
> The crows and choughs that wing the midway air
> Show scarce so gross as beetles. Half way down
> Hangs one that gathers samphire, dreadful trade!
> Methinks he seems no bigger than his head.
> The fishermen, that walk upon the beach,
> Appear like mice; and yond tall anch'ring bark,

Diminish'd to her cock; her cock, a buoy
Almost too small for sight. The murmuring surge,
That on th' unnumb'red idle pebbles chafes,
Cannot be heard so high. I'll look no more,
Lest my brain turn, and the deficient sight
Topple down headlong.

Belasco could not have done so much, for he could not give his public a look over the edge; nor does the pictorial allow us to grasp motion and sound. He could only take us to the edge of the precipice, and more than that the Elizabethan has accomplished.

In the first scene of the second act of *Othello,* we find again the set, circumstances, and atmosphere—with poetry which is driven out by scenic effect to-day—given us in the dialogue.

*Montano.* What from the cape can you discern at sea?
*1 Gent.* Nothing at all; it is a high-wrought flood.
I cannot 'twixt the heaven and the main
Descry a sail.
*Mon.* Methinks the wind hath spoke aloud at land;
A fuller blast ne'er shook our battlements.
If it hath ruffian'd so upon the sea,
What ribs of oak, when mountains melt on them,
Can hold the mortise? What shall we hear of this?
*2 Gent.* A segregation of the Turkish fleet.
For do but stand upon the foaming shore,
The chidden billow seems to pelt the clouds;
The wind-shak'd surge, with high and monstrous mane,
Seems to cast water on the burning bear
And quench the guards of th' ever-fixëd pole.
I never did like molestation view
On the enchafëd flood.
*Mon.* If that the Turkish fleet
Be not enshelter'd and embay'd, they're drown'd;
It is impossible to bear it out.
[*Enter a third Gentleman.*
*3 Gent.* News, lads! our wars are done.
The desperate tempest hath so bang'd the Turks,
That their designment halts. A noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.
*Mon.* How! is this true?
*3 Gent.* The ship is here put in.
A Veronese, Michael Cassio,
Lieutenant to the warlike Moor Othello,
Is come on shore. . . .

and the expectancy, the excitement, and the anxiety for the arrival of the Moor mount against the background of the storm, which is more than a mechanical contrivance.

The modern stage can show a more realistic storm than a sixteenth-century manager could have done; but the imagination of the Elizabethan audience made good any discrepancies in the producer's art. From the days of the Chester *Deluge,* when Noah and his sons "make signs as if laboring with divers tools," the public was used to exercise its imagination. I suspect that creative audition is not unknown to the public of our own day, though it must be confessed that such coöperation on the part of the public is being made more difficult.[1] Mr. O'Neill, in reviving soliloquy and aside, is perhaps trying to bring it back; but we still like our plays to reflect the behavior we are used to, and (not knowing people who habitually talk to themselves) resent such "unrealities."

Some critics have expressed themselves frankly about a new playhouse in New York which they find too large: but who knows what developments in theatrical technique this experiment may lead to? Perchance the swing away from the "intimate drama" of the little theatres will need a vast stage, and it may be that a drama comparable to the broad, simple, and enduring product of the Greek stage will emerge.

A part of the influence of the physical theatre on dramatic technique is, of course, contributed by the actors. Each

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[1] In a recent letter, Professor F. W. Cady writes: "I wish some one might some day tie the question of dramatic development up to a study of the relation between dramatic setting and the imagination of the audience. The point is, How much have various schools of drama depended upon the aroused imagination of the audience to complete their stage-pictures? Somehow I feel that there is a close relation, and that the study of the imaginative power of the audience within various epochs would give a clue to the dramatic power of the plays. For instance, consider the type of appeal to the imagination involved in the various skits which come to us over the radio to-day. The hearer has to build his setting from spoken or otherwise audible suggestions, like ringing of bells, blowing of whistles, clicking of typewriters. Quite Elizabethan in quality this is, like the presenting of night-scenes on the open daylight stage." And when television is an accomplished fact, our imaginations will be less active, as they now are at the theatre, when scenery is given us.

brings his own conception of the characters furnished by the dramatist to add to the tradition of the stage; without changing the text of the plays, he reads new meanings into the lines, and (as we say) "creates" a part. In one age, ranting —declamation—may be popular; in another, restraint. Partridge at the play found the King a better actor than Hamlet: for any one who saw a ghost would behave like the latter, whereas the King mouthed his lines and strutted so that all could see *he* was an actor. The very fact that actors have built up a "stage tradition," points to the continuity of dramatic development.

Dramatist, actor, and stage are important, but the art of the theatre would not develop, if it were not for the public. Not only are creation and interpretation necessary, but appreciation as well, to produce growth. The public, trained by long generations of dramatists, appreciates the work of its contemporaries, who, themselves, build on the theatre of their predecessors. When a Udall introduces a Merygreke from the Latin comedy, his public finds, in the "parasite," a resemblance to an earlier "Vice," and recognizes a familiar type. Unless the ground is prepared beforehand, an exotic figure will not take root. Types may persist in the life of each century, but they must be familiar on the stage: the "humours" of Jonson have something in common with the personified abstractions of the earlier Morality Play, and they foreshadow the Shavian eccentricities, though Mr. Shaw may not be aware of a direct (or even of an indirect) connection between his characters and those of an earlier drama. Just how much influence Molière may have exerted on the English playwrights is, perhaps, a disputed point; but there is evidence to show that the Restoration comedy would probably have developed much as we have it, without him. Even before the English Civil War, such plays as *The Lady of Pleasure,* or *The Wild Goose Chase,* pointed the way to Congreve, Wycherley, and the other Restoration satirists. There are even Elizabethan prototypes of the eighteenth-century "sentimental comedy," which was not so new a thing as Colley Cibber would have modern scholars think. The line of high-comedy writers, from John Heywood down to our own time, is clearly marked: Lyly, Fletcher, Congreve, Sheridan, Wilde, and Shaw are famil-

iar stations on the road, and Shakspere here, as elsewhere, cannot be neglected.

Melodrama, often serious in emphasis, is never tragic in outcome—unless, perhaps, from the point of view of the villain; and in at least this respect it carries on the tradition of the Moralities, in which Mankind (by whatever name he is known) ultimately is saved, although he may, during the course of the play, have succumbed to the wiles of the evil forces more than once. Both, again, deal with types rather than with individuals, though Mankind, frequently passive rather than active, and not always "heroic," combines weaknesses with good qualities in a way not permitted to the "hero" of the melodrama, who must never confuse the audience by an exhibition of human shortcomings. While the Morality Play did not develop from the Miracle Play, having been a conscious reaction from a drama which primarily set the truths of Biblical history before mediæval audiences, but which produced, with the passage of centuries, too great a proportion of contemporary figures, too marked an emphasis on the life of the times, there were connections between the two dramas—aside from the common public. The Devil, already a comic character in the later Miracle Play, was one ancestor of the "Vice," who, in turn, produced both clown and villain. We find, during the first part of the Tudor century, many transition plays which show the evolution from the Morality to the "regular" drama, and we can study the natural development on the Elizabethan stage from these to the plays we know—a development which ceases to appear miraculous to those who know the earlier drama lying behind it.

In his stimulating *"Literature and Pulpit in Medieval England"* (1933), Dr. Owst finds influences from the mediæval sermon not only all through Miracle- and Morality-play, but down to the days of Shakspere. On pages 533-36, he gives mediæval parallels to Jaques's famous speech on the Ages of Man; and at the end of the volume (p. 591), he observes:

> The student who comes fresh from a study of medieval homiletics to the greatest of the Elizabethans can hardly fail to be impressed by its two-fold contribution to the realism and moral purpose of Shakspere's maturer Stage.

He finds, in *Hamlet,* "none other than the homely theme

which has haunted us through all these pages—the hideous consequences of sin in human affairs." In Macbeth, "we behold again the insatiate Worm of Conscience, writhing its way through the tragic story of human covetousness: in *Macbeth,* too, and in *Antony and Cleopatra,* the dominating figure of Woman with her charms as man's fatal seducer" (p. 593). While Dr. Owst is inclined, perhaps, to stress the influence of the mediæval sermon too heavily, there is no doubt that more attention can be paid to this scarcely "despised" literature, and Shaksperian scholarship will not find the task "painful," if it brings results. The only danger is in finding influences where none exist—in riding a hobby too hard. But Dr. Owst suggests answers to questions which have puzzled dramatic historians for many years; and his argument provides food for thought in connection with the continuity of dramatic development. It has long been recognized that Shakspere was not a sudden flowering of unheralded genius; the natural growth of the Elizabethan drama from that of the immediately preceding age is generally admitted. That Shakspere is a direct descendant of the mediæval homilist needs more proof.

A normal development does not lessen the genius of the Marlowes and Shaksperes of the sixteenth century. Each took the stage as he found it, and, like our modern dramatists, experimented. If the experiment was successful, the dramatist added to dramatic technique and to stage tradition: if not, the attempt was forgotten by all but historians of the drama. There are always dangers in attempting to impose our standards on writers of a past age: we should never judge their work in the light of subsequent achievement, nor should we condemn them for not doing what we think they should have done. Some of their plays are better than others—even modern dramatists are occasionally unequal: and if Shakspere turns out a technical masterpiece in *A Midsummer Night's Dream,* or *Othello,* we should not attack him for failing to maintain his standard in *Cymbeline* or *The Winter's Tale.* Like some modern dramatists, he was perhaps as eager to please his public as to maintain "high" (that is, our) artistic standards.

Do all our dramatists feel that the act is a "unit"? Did the Elizabethan? It was early in the sixteenth century that

the division of a play into acts and scenes was introduced from the Latin drama into the English; but all plays were not immediately so divided, and even *Doctor Faustus* remains without act-division, though Marlowe's other plays have it. The brackets in modern editions of Shakspere indicate how many scene- and act-divisions are the work of editors from Rowe on, and there are critics who question whether the act was felt as an artistic unit by dramatists for a century after Udall. In the pseudo-classic French drama, for a much longer period than held on the English stage, a "scene" was not a change in set, but an alteration in the combination of the characters on the stage—a new scene began when a character entered or departed. This held in the plays of Udall, but not in those of Marlowe and Shakspere. We to-day talk of a "scene" between two characters, but use the word on our programmes only to indicate a change of set, and the thing as an artistic unit is unknown.[2]

The Elizabethan dramatist (like him of the present) felt no obligation to observe the classical "unities," although Sir Philip Sidney had lamented that *Gorboduc* was "very defectious in the circumstances . . . for it is faulty both in place and time, the two necessary companions of all corporal actions." In this the drama followed the native tradition, which allowed in one cycle of Miracle Plays a narration of events from the Creation to the Judgment Day, and in the

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[2] In "Garrick's Alteration of *Hamlet*" (*PMLA,* September 1934, xlix, 3, pp. 890 ff.; esp. 897 f.) Mr. George W. Stone, Jr. observes that "each eighteenth-century stage version of Shakespeare has omitted many lines and even scenes." The number of acts, however, seems to have remained at five—perhaps under the influence of French neo-classicists. In our own day producers ignore completely the act—and even the scene-division of Shakspere or his editors. Before the middle of the nineteenth century the text of Shakspere was cut and rearranged to save superfluous scene-changing, and to make the play fit the time. (See Harold Child, "Shakespeare in the Theatre from the Restoration to the Present Time," in Granville-Barker and Harrison's *A Companion to Shakespeare Studies* (1894), pp. 325 ff.; esp. 342, 344 f.) On p. 306 of this volume, Mr. J. Isaacs ("Shakespearian Scholarship") reminds us that Rowe "completed the division [of Shakspere's plays] into acts and scenes . . . in certain plays marked the location of scenes . . . "

Effie MacKinnon, in "Notes on the Dramatic Structure of the York Cycle" (*SP,* July 1931, xxxviii, 3, pp. 433 ff.), argues that "the dramatic units of the cycle are not the individual craft pageants but the groups of pageants which present any given situations" (p. 441). Such a statement shows that she regards the matter rather as a scholar or literary critic than as a producer; she finds a unity in a figure which reappears in various pageants, forgetting (as I have pointed out in "*The Green Pastures* and the Corpus Christi Plays") that the part was taken by a different man in each pageant. And I also think she forgot to take into account the attitudes of the audience.

Moralities the portrayal of the adventures of Mankind from youth to old age. Later the chronicle-histories carried kings through a large part of their reigns and showed them in many places.

That the Moralities taught a lesson is obvious from their name; and, in its early years at least, the Elizabethan drama sought to combine entertainment with instruction. Sir Philip had said that the purpose of literature was "delightfully to teach," and the second element was not entirely lost sight of until the days of the Stuarts—and not even then, if we may regard satire as a means of imparting knowledge. Surely Mr. G. B. Shaw aims to startle as well as to amuse: and when one is startled, he is receiving new facts (it may also be misinformation.) If we can stretch "moral" to include a serious interpretation of life, we even now demand of our highest art more than mere entertainment; but propaganda of any kind (meaning by that, the half-truth which sometimes masquerades as impartial examination of a subject) is likely to be fatal to whatever dreams of immortality an author may cherish.

So dramatist, actor, and public—the creator, the interpreter, and the appreciator—collaborate, perhaps unconsciously, in the development of the art of the theatre. Often we find "creative interpretation," or "creative appreciation," in which actor and public meet the dramatist half-way. Two conductors may read a given passage of music differently, without changing the "text"—and one audience may find glories in a scene to which another audience is deaf. Whether or not we should judge a work of art on the basis of the appreciation it receives, is a moot point; but it is clear that the more appreciators it has, the greater is its vitality—and in the long run, the Book of Job will have more readers than Martin Tupper, though in a given period Tupper may have had more than read the greater work. So perhaps the total number of appreciators (if anyone could compute it) would gauge merit as well as vitality.

In the seventeenth century, we are told, Beaumont and Fletcher were twice as popular as Shakspere; but Time has proved the latter to be the more popular, as well as the greater, dramatist. As in other forms of art, that play lasts

to which we can return again and again, finding new beauties and new depths as our familiarity with it increases. The old plays which hold the stage have earned their right to survive, although it must be confessed that, when adapted to another theatre, they sometimes suffer. The record of the London "Old Vic"—where from 1914 to 1924 (in ten years, four of them War years) all the Shaksperian plays were produced—shows that the Elizabethan master still appeals to a modern audience which is anything but hypselometopic. The desirability of putting all the plays on (save for the record) may be debated: but it is noteworthy that Shakspere still attracts a public none too cultivated. If more erudite audiences welcome the revival of an old play, for its historical interest, we have another proof of the continuity of dramatic development.

*Northampton, Mass.*

# HAMLET PROTESTS

*By* FRANCIS X. GIACCONE

*Shakspere is seated at a table writing Act III, Scene I, of his tragedy, 'Hamlet'. Opposite him is Hamlet dressed in the traditional manner.*

*Hamlet.* [*Placing his hand on Shakspere's arm to prevent him from writing further.*] No, no, it is impossible for me to go on. I refuse to go on, Sir.

*Shakspere.* Hamlet, you forget that you are only a character.

*Hamlet.* And you forget that even characters have feelings. Moreover, you must realize, Sir, that there is a limit to the sufferings of a character. You have been inhuman to me thus far, and I have reason to believe that in the remaining scenes you will continue to be as inhuman as ever to me. An author's inhumanity to his characters is something for the legislators of the world to consider.

*Shakspere.* You are true to yourself even now. I suppose you're all set on delivering another of your jeremiads.

*Hamlet.* You force them on me. I've watched you these first two acts very intently. I've watched you shaping me, moulding me into the sombre, gloomy character that will be known throughout the world for ages as the classic example of melancholy. I've resisted you but in vain. You are inexorable.

*Shakspere.* You are my melancholy self. You've come into the world when the time was out of joint. Essex has been executed; Pembroke banished. Southampton imprisoned. My friends destroyed, and I am alone in an unfriendly world.

*Hamlet.* You've known happiness, Master Shakspere. You shall live only once,—happy or unhappy,—but long after you shall have gone to the undiscovered country from whose bourn no traveler returns, I shall live and shall always have to be my melancholy self. And what re-incarnations, Sir! Great actors, master souls, throughout the ages will give mankind through me moments of glory, of gran-

deur, of sublime beauty. And then those ranters, legion and numberless, mountebanks and hawking peddlers, who shall stray upon the stage, to your sorrow and to my dismay; how they will "outherod Herod and tear a passion to tatters, to very rags, to split the ears of the groundlings." You may imagine that if I must live so long and so often, I do not want to curse my maker as well as my impersonators. I want my share of happiness and joy. I want my share of sunshine, of the intoxication that comes from untrammelled action.

*Shakspere.* It is indeed an unfortunate situation. Unless you go on as I desire you, you cannot become the classic character I intended you for when first you crossed the threshold of my mind. I cannot sacrifice my technique for you.

*Hamlet.* You set technique against my feelings and your feelings; you are all for the technique. I grant you that we cannot have a tragedy unless I be the victim of the slings and arrows of outrageous fortune and the heartache and the thousand natural shocks that the flesh is heir to, but it seems to me that there can be respite from sorrow; a truce from damnation without in anyway hurting your old technique, I remember distinctly at the end of the first act, after I have seen my father's ghost, I exclaim in a manner appropriately dramatic, those lugubrious words;

> "The time is out of joint. O cursëd spite
> That ever I was born to set it right!"

Of course a character with any sense, as well as any real person with any sense, would vehemently object to have to entertain any such crazy notion. Why should I have to resolve to set the time right if it is out of joint? It is not that the time is out of joint that is, what shall I call it, tragic? but that I should resolve to set it right. I was about to protest right then and there. If you remember I laid my hand on your arm to stop you then. Upon further reflection I decided it might be advisable to await further developments before protesting. You might have great doings in store for me. That resolve to set the time right is the crazy notion that has moved the great heroes and the great villains of history; they have much in common. But it is plain to

me now, Sir, that you are not going to make me a man of action. I make too many speeches. That second act is full of them. You're bent on convincing not only me but the entire world that in spite of my burning and vehement resolutions, I am only a talker—and, what is even worse—a soliloquizer, introspective, vacillating, fatuous. Volumes will be written upon that subject. Of course, I must congratulate you upon that great soliloquy near the beginning of this act: "To be or not to be". But we have arrived at a point where I must protest. While all that has gone before was highly objectionable to me and adverse to my aspirations, I might have continued to strut upon the stage in my inky cloak and with my windy suspirations of forced breath, consoled with the thought that within the next few scenes I would be given moments of light and beauty and divine forgetfulness in the company of sweet Ophelia, scenes that would rival the immortal transports of Romeo and Juliet. But now even this consolation, this respite has been denied me. It is unhuman, brutal, diabolical, Sir; I refuse to go on. Incredible to have me spurn Ophelia! "To a nunnery go"? Never were more cruel words spoken. I must protest, Mr. Shakspere; I cannot go on. I'll soliloquize, sigh. I'll wear the inky cloak and swear to set right the time that is out of joint. I'll do anything, anything most cruel and brutal, but spare Ophelia, I beg you. Spare me the last refuge of a man in sorrow,—the love of a woman. Oh, spare me Ophelia, the only flower that grew in the desolate garden of my life.

*Shakspere.* I'm deeply moved indeed, my dear Hamlet, but let us not forget the promise you made your father in Scene 5 of Act 1:

> "Remember thee?
> Ay, thou poor ghost, while memory holds a seat
> In this distracted globe. Remember thee?
> Yea, from the table of my memory
> I'll wipe away all trivial fond recórds,
> All saws of books, all forms, all pressures past
> That youth and observation copied there;
> And thy commandment all alone shall live
> Within the book and volume of my brain,
> Unmix'd with baser matter!"

*Hamlet.* That's the promise of a madman.

*Shakspere.* It may be. Frankly, you not only feign madness but it is my opinion that you are a little mad. Be that as it may, if you made the promise of a sane, normal man there would be no tragedy. The sane man is built around an alimentary canal and his only tragedy is an attack of indigestion. Because you are what you are, you are distracted, you make the promise of a madman. That's the drama. Your resolve is huge, monstrous, extreme. You are capable of great power and energy . . . in your resolutions. Your resolve to avenge your father alone shall live, as you say, within the book and volume of your brain, even to the exclusion of Ophelia.

*Hamlet.* And yet I remain inactive.

*Shakspere.* That's it. It's part of my technique.

*Hamlet.* And at what price to me! I don't know much about your technique, but it's incredible. Do you realize that that little girl is the only one I love on earth? How can you have me cast her aside so brutally, so rudely, and in the third act when I have already sealed upon her lips the kiss that has transported her to the heights of angels and whispered in her ears my love in words that are burned upon her soul?

> "Doubt thou the Stars are fire;
> Doubt that the sun doth move;
> Doubt truth to be liar,
> But never doubt I love".

It will drive her mad. It will drive her mad.

*Shakspere.* I know it will,—and she does become mad in the very next act under very tragic circumstances. [*Pause*] Hamlet, I've terrible news for you. Before this act is over, you will be a murderer.

*Hamlet.* 'Tis well. I suppose I will kill the king. It is time that I should.

*Shakspere.* No, you will kill Ophelia's father, Polonius.

*Hamlet.* Heavens! What doom, what fate is mine! Spare me, Sir! Spare Ophelia! Spare Polonius—for Ophelia's sake!

*Shakspere.* I cannot. This must be a tragedy.

*Hamlet.* To have me spurn Ophelia; to have me kill Ophelia's father; to have me drive her mad.

*Shakspere.* It is in the scheme of things. Every step has led inexorably, inevitably to that. It is the——

*Hamlet.* Technique! And to have the king live! How ignoble! You forget, Sir, that I am a prince.

*Shakspere.* A poor, distracted soul, nevertheless.

*Hamlet.* But does this king that I am supposed to kill live on forever? Shall I ever kill him?

*Shakspere.* Oh, yes. At the end.

*Hamlet.* Couldn't your technique permit me to kill the king in this third act, while the players are performing *The murder of Gonzago.* It would make a superbly dramatic scene.

*Shakespeare.* This must be a five-act tragedy. It is customary to make our plays into five acts; if I had you kill the king as you desire, there would be only three acts.

*Hamlet.* Then you are firmly resolved to have him live almost to the very end! I suppose I should be thankful to you for having me kill him at all. Since this is a tragedy, your infernal technique might require that the stage be strewn with dead bodies.

*Shakspere.* Plenty; more in this play than in any other. Polonius is killed by you. In her madness, Ophelia drowns. You send your disloyal friends Rosencrantz and Guildenstern to their death. In your duel with Laertes you wound him to death. Your mother drinks poison. You yourself are mortally wounded and then you kill the sinful Claudius.

*Hamlet.* Eight deaths! not counting my father's murder, which takes place before the play begins. Aren't these deaths too many to be brought about by a vacillating dreamer like me?

*Shakspere.* On the contrary; fiction, like life, must sometimes be paradoxical. In spite of your inaction, you were

intended by a part of your nature to be a man of action. It's that other part of your nature, your introspectiveness, which holds you back like an armada. It's this conflict which makes you the melancholy figure you are.

*Hamlet.* Then you do realize that I can be a man of action. That there burns a fire within me that cannot be quenched by all the soliloquies in the world. Why, then, in the name of justice, of fairness, of humanity, why cover this flame within me with a cloud of smoke? Give me a moment of action. A mad moment, a brief moment; but let it be a moment of glorious action. Let me alone. Let me be myself and I shall forgive you all the indignities and miseries you and all your ninny scholars will heap upon me. Fortinbras with his men is marching upon Denmark to take it by force of arms. I can lead the Danes against him. You know I can, Mr. Shakspere. We are only in the third Act. We still have time. I'll lead; I'll fight; I'll conquer. You will be proud of me and so will Denmark and the world. At last, Hamlet is his real self. He's moved to action. Then come what may.

*Shakspere.* You would destroy my technique, my plan. You are destined to be the classical figure of irresolution and vacillation. You won't act, but you will be driven to act at the very end—just before your death. That is your fate, my dear Hamlet; [*impatiently*] you have already wasted too much of my time. Prepare for another speech.

*Hamlet.* What, another speech?

*Shakspere.* It shall be a masterpiece,—a lecture to the players. You know, some of my fellows need it.

*Hamlet.* I can hear it echoing throughout the ages in the nasal singsong of school children and the irritated repetition of famished instructors of elocution. Can you imagine a sadder fate, Sir, than to be a prince and to have to act like an elected representative in a democracy?

*Shakspere.* It can't be helped. You must be Hamlet just as I must be William Shakspere, Ben Jonson must be Ben Jonson, and Sir Francis Bacon Sir Francis Bacon.

*Hamlet.* Divine justice! Sir Francis Bacon did you say?

I shall have my revenge upon you, Sir. I may go on in gloom but I shall live for ages. As for you, powerful as you may think yourself, you too are a shadow. The generations to come will recreate you just as you have created me. You will become a myth, a legend. Your very existence will be doubted, and worse, supreme indignity of all, all your works, your masterpieces, these models of the technique you are so sensitive about, will be snatched away from you and claimed for Sir Francis Bacon or Sir Walter Raleigh.

*Shakspere.* What irony, your royal highness! You are in the hands of a creator less cruel than mine. Fiction respects a sense of justice,—life does not.

*Brooklyn, N. Y.*

# NOTES ON
# *THE MARRIAGE OF WIT AND WISDOM*
[*Concluded*]

*By* MORRIS P. TILLEY

*P. 13, l. 3.*—"I am so lasy, the mosse groweth an Inch thick on the top of my finger;" "Finger" is required by the rime. This is an extension of the proverb, "To let grass (*or* moss) grow on one's *heel,*" an earlier form of the present-day proverb, "To let grass (*or* no grass) grow under one's feet" (App., 269, "Grass", 5). See also *Eliz. Prov. Lore,* 176, 300. An early instance of the proverb occurs in *Respublica* (Brandl ed., 320, 120): "to take flight or grasse maie growe on hir hele." Compare *ante* (p. 56, n. 18) the dissimilar proverbial exhortation, "A rolling stone gathers no moss." The two proverbs counsel respectively the sluggish and the vagrant disposition.

*P. 13, l. 7.*—"My name is Idlenes, *the flower of the frying-pan!*" The only other instance of the phrase, "flower of the frying pan", that I have been able to turn up is in *Common Conditions,* l. 1709: "Whom haue we hear margery milke ducke, or *flower of the flying pan,* Or Jone of the Jakes house, or misteris Marian?" If this unusual expression should prove *not* to be proverbial, although I strongly suspect that it is, occurring as it does in *Common Conditions* in the midst of other proverbial terms, it may be of significance as pointing possibly to a relationship between *The Marriage of Wit and Wisdom* and of *Common Conditions.* A much older instance of the phrase met with since writing the above, in Henry Medwall's *Fulgens and Lucrece* (in *Five Pre-Shakespearean Comedies,* ed. by F. S. Boas, 1934, p. 37, l. 1174), strengthens the probability that it is proverbial in character: "Come forth ye *flower of the frying pan,* Help ye to array us as well as ye can."

*P. 14, l. 5.*—"And afaith, then, *he is in for a berd,* get out how he can." I have been unable to find other instances of the expression, "To be in for a beard." From the later "hampering" of Wit by Idleness and Wantonness, the expression would seem to mean, "He is in for trouble"; or, "He is about to be deceived". The Wife of Bath (*The Canterbury Tales,* Modern Library ed., 293), in her use of "make his berd" in the sense of "deceive him", seems to be expressing the same general idea; and Berners (*Froiss.,* II, xxiii, 59) has, "And if I get you or any of you I shall delyver you to Joselyn that shall *make you beerdes* without any rasource."

*P. 14, l. 12.*—"What, Mr. Idleness! *lay a straw* vnder your feete." Wantonness, opening the door in answer to Idleness' knock, invites him to "lay a straw" under his feet. The proverb, "To lay a straw", means "*To make a stop;* or mark a stopping place" (App., 354, "Lay"). I have noted two instances, not cited by Apperson, of this infrequent proverb: Jeffere's *The Bugbears* (Bond ed., 140, 117), "There lay a straw"; and *Fedele and Fortunio* (M.S.R., 93), "Softe there lay a straw; that will I not tell." John Heywood includes this in his *Proverbs* (Farmer ed., p. 63): "And best we lay a straw here."

*P. 15, l. 3.*—"I am afraid it is *a timpany with two legges.*" Ray (Bohn ed., p. 60) has the proverb, "To have a two-legged tympany; *i.e.* to be with child." See Apperson, p. 657, *s.v.* Tympany, and *N.E.D.*, Tympany, "1, b," 1590 quotation.

*P. 16, l. 10.*—"Thou art a mery fellowe and wise, And if thou kepe thy selfe warme." Two proverbs are linked together in this sentence: "Good to be merry and wise" (App., 413, "Merry"; and *Eliz. Prov. Lore,* 173, 293); and, "He is wise enough that can keep himself warm" (App., 697, "Wise", 22). The latter is one of Shakspere's proverbs (see R. Jente's *The Proverbs of Shakespeare,* 441, 352). The former of the two proverbs is found in *Common Conditions,* l. 1589: "tis good to be merry and wise the truth to say."

*P. 25, l. 1.*—"I[t] hath bin told, ben told, in prouerbs old, That souldiares suffer both hunger and cold." Apperson (317, "Hunger") gives from a late edition of Ray, 1813 (126), the proverb that may be alluded to here: "Hunger and cold deliver a man up to his enemy."

*P. 25, l. 22.*—"But, by the masse, my hose be full Of *Spanish crickets!*" A similar expression in Skelton, "Spaynysshe mought" (= "a louse") probably explains "Spanish crickets" here. It is found in *Magnyficence* (E.E.T.S., l. 1201): "By the masse, (it is) a *Spaynysshe mought* with a gray lyste!" Other instances of this phrase, not recorded in NED or in Apperson, may establish it as quasi-proverbial.

*P. 26, l. 10.*—"Ah, that drabe, *she can cackle like a cadowe.* Apperson cites (p. 77, *s.v.* Cackle, *v.*), "She can cackle like a cadowe", as late as 1886, from Swainson, *Folk-Lore of Brit. Birds,* p. 82.

*P. 27, l. 10.*—"God a mercy, horse!" This is not "an almost meaningless proverbial exclamation", as Apperson states (254, "Godamercy"), but an ironical expression of the speaker's thanks (compare "Gramercy Horse", App., 268). In an earlier speech by Wit to Idleness, "Yea, mary, with all my hart, and God have mercy too" (p. 18, l. 5), "God have mercy" has the same meaning of "Thanks", or "Thank you", that it has in "God a mercy Horse!", without, of course, the ironical turn given by the addition of "horse". H (70, note) refers to the expression as a "slang phrase", and F notes its occurrence in Heywood's *Works* (E. E. D. S.), 391 *m.*

*P. 27, l. 11.*—"This is that must neades be, Quoth the good man, whenn he made his wyfe Pine the baskit." Apperson includes this in his collection of proverbs (p. 626, *s.v.* This is), without, however, citing additional evidence that it is proverbial.

*P. 27, l. 13.*—"Patience perforce". This proverbial phrase is used "when some evil must be endured which cannot by any means be remedied" (App., 486, "Patience", 13). With these words Idleness resigns himself to the inevitable loss of his ring at the hands of Catch and Snatch.

*P. 27, l. 22.*—"*Vbi animus ibi oculus,* where he loues there he lookes." I cannot trace, in this form, the saying, "Ubi animus ibi oculus." It seems to be related to the classical proverb, "Animus est non ubi animat, sed ubi

amat," which was well known to the Elizabethans (see *Eliz. Prov. Lore,* 188, 334). The unexpected utterance by Catch of the only Latin quotation in the play may conceal the author's pride in an apt rephrasing of the longer classical saying. As applied by Catch to Idleness' anxiety for the safety of his "purse", the Latin proverb recalls the related biblical saying, "Where one's treasure is, there is one's heart also."

*P. 28, l. 6.*—"thy purse shall not *come home weeping for lose;* and as for the, thou shalt be commist to Dawes crosse." This passage alludes to Ray's proverb, "He that goeth out with often loss, at last comes home by weeping cross" (see *Eliz. Prov. Lore,* 103, 103). Apperson misses the proverb. See Apperson, however, "Weeping cross" (673); and "Dawes cross" (136).

*P. 30, l. 21.*—"Ether *I rose on my lift side today,* or I pist on a nettell." In this instance, "To rise on my left [*i.e.* wrong] side" is an augury of ill luck. The saying has also a second meaning, "To be peevish, or ill-tempered" (Ap., 715, "Wrong", 5). Compare, "To rise on the right side", a sign of good luck (App., 532, "Right side").

*P. 30, ll. 21-2.*—"or I pist on a nettell." Apperson explains "To piss on a nettle" as meaning, "To be out of temper" (498, "Piss"). In this instance it is an augury of ill luck, a second meaning of the expression.

*P. 34, l. 3.*—"Forsoth, *for fault* [*i.e.* want] *of a better,* My name is Due Disport." "For fault of a better" is a proverbial expression of apology frequently found in comedy at this time in the mouth of a ludicrous character. Shakspere and Jonson employ it for humorous effect: *The Merry Wives of Windsor* (I, iv, 14-15): "Peter Simple, you say your name is.—Ay, *for fault of a better"; Poetaster* (IV, iii, 27): "Which of these is thy wedlock? . . . — [This is she], *for fault of a better,* sir. — A better, prophane rascall."

*P. 46, l. 25; P. 47, l. 4.*—"Like as the silly mariner . . . when happily He comes from ship to shore, He seakes to saile againe as fresh As erst he did before; So likewise I", etc. These lines stem from the classical proverb, "Improbe Neptunam accusat, qui iterum naufragium facit" (Otto, *Die Sprichwörter der Römer,* 230, "Naufragium", 2).

*P. 50, l. 22.*—"What, Lob, I say, *Come away and be hanged!"* An instance of this proverbial exclamation occurs in *The First Part of King Henry the Fourth* (II, i, 22): "What, ostler! come away and be hanged!" It is unrecorded in Apperson or in Jente.

*P. 54, l. 12.*—"One greefe fales on anothers neck." The form of this proverb as given in Apperson is, "One trouble in the neck of another" (439, "Neck"). It is related to "Misfortunes never come singly" (App., 419, "Misfortune"), the saying which, for reasons we can only conjecture, stirred Shakspere's imagination so deeply in *Hamlet* (IV, v, 7; and IV, vii, 164), and in *Pericles* (I, iv, 63).

*P. 54, l. 13.*—"And youth will haue his rueth." For the proverb, "Youth will have its course (*or* swinge)," see *Eliz. Prov. Lore,* 343, 725; App., 721, "Youth", 7; and Düringsfeld, *Sprichwörter der Germanischen*

*und Romanischen Sprachen,* I, 846. "Rueth" is required by the rime.

*P. 55, l. 5.*—"The silly bird once caught in net . . . Will come no more so ny the snare." Fuller (1732) gives the related proverb, "It is a *silly fish* that is caught twice with the same bait" (App., 216, "Fish", 12). It is probable that the words in the text derive from a variant form of the same proverb.

*P. 59, l. 5.*—"The cloudes were nere so black, But the brightnis of the sone At last might put them back." Apperson (103, "Cloud", 2) has the proverb, "After clouds (*or* black clouds), clear weather." See *Eliz. Prov. Lore* for further parallels (288, 591). An instance of this proverb is found in *Wit and Science* (Adams ed., l. 879): "After stormy cloudes cumth wether clere."

*P. 59, l. 8.*—"The wind did neuer blow so much, . . . But that the wether was so calme, To bring the ship to shore." Apperson has the proverb, "Blow the wind never so fast, it will fall at last" (689, "Wind", 4). The proverb is found in both *Common Conditions* and in *Sir Clyomon and Sir Clamydes: Com. Cond.,* l. 764, "Though fortune shee did frowne on me, and wrought for me such fate, Yet at the last all stormes once past she smiles on myne estate"; *Sir Clyomon,* l. 11, "My griefes was greater than might be, but tempests ouerpast, Such gentle calms ensued as makes my joyes more."

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In spite of the statement on the title-page that "as well the beholders as the readers and hearers" would find the play "very fruteful", the 'profit' of the allegory is subordinated to the 'pleasure' of Idleness' "pleasant mirth". Idleness reigns supreme throughout the play. Nor is he really overthrown when in the end Wit wins Wisdom as his wife. With a final invitation to all those that "list not to work" to follow him, he leaves the stage, at heart undefeated, still master of his own happiness. By revealing Idleness' cleverness through his witty use of proverbs, the author of *The Marriage of Wit and Wisdom* did his part in preparing for the far greater master of wit, Falstaff, who reveals his affinity to the Vice character genre, including Idleness, by his similar, though far more brilliant, flashes of proverbial banter.

*P. 6, l. 5.*—"Then Fancy frames effects to . . . *shelue his ship in hauens mouth,* yere it the seas haue scoured." Professor Parrott, in a note on *Bussy D'Ambois,* remarks that "The simile of a shipwreck in the haven seems to have been a favorite with Chapman."[23] The source of this thought, in

[23] *The Tragedies of George Chapman,* ed. by T. M. Parrott, 548. A fifth illustration, to be added to the four cited in Parrott's note, is found in *Chabot* (IV, i, 452): "This shipwrecks in the haven." S. Daniel, in *Hymen's Triumph* (I. i, 18), has the same idea: "To perish in the haven, after all Those ocean sufferings."

*The Marriage of Wit and Wisdom* and elsewhere, is the classical proverb, "In portu impingere", of which Erasmus remarks in his *Adagia* (211D, ed. 1703), "pro eo quod est, statim in ipso operis ingressu peccare." Otto, in *Die Sprichwörter der Römer* (284, "Portus"), has another form of the proverb, "In portu naufragium," of which he says: "'Er hat im Hafen Schiffbruch gelitten', d.h. sein Plan ist im Augenblicke der Ausführung gescheitert." Later in the play (p. 39, l. 23), there is an allusion to Wit's being shipwrecked in the haven by Idleness, "The knave, the[y] say, hath cousind Wit, And *shord him on the shelf.*"

*P. 10, l. 16.*—"Say as she sayeth, allthought that she Doe *say the crowe is white.*" "To say the crow is white" is noted by Apperson (124, "Crow", 11) as early as 1528. See *Eliz. Prov. Lore*[24] (114, 132) for other instances.

*P. 10, l. 20.*—"and thou mayest be *More welcome and more bolde.*" This is an allusion to the proverb, "More bold than welcome" (App., 426). An earlier instance than Apperson has recorded occurs in *Euphues* (Croll and Clemons ed., 67): "promising the next morning to trouble them again as a guest *more bold than welcome.*"

*P. 11, l. 22.*—"Stand to thy tackling stout." The not uncommon proverbial expression, "To stand (*or* stick) to one's tackling", is not in Apperson. It means "to 'stand to one's guns', to hold one's ground, to maintain one's position." See NED, *s.v.* "Tackling", vbl. sb., † 3. It is found in J. Heywood's *Epigrams* (Farmer ed., 292, 86): "Art thou in Newgate to stand to thy tackling?" I have noted the following instances in the imperative: Middleton, *The Old Law* (II, ii): "Come, widow, stand to your tackling"; and, Beaumont and Fletcher, *The Knight of the Burning Pestle* (V, ii, 87): "Stand to thy tacklings, lads." This expression occurs in *Common Conditions,* l. 993: "I must stand to my tackling hap good or il." It is found also in *The Marriage of Wit and Science* (T.F.T. ed., fol. 1[r]): "Thou stickest some what better to thy takling I see."

*P. 12, l. 22.*—"I can eate tell I sweate, and worke Tell I am a-cold." See *Eliz. Prov. Lore* (298, 612): "To sweat at meat and freeze at work." It is "an upbraiding speech to lazy servants who love meat better than work" (J. Kelly, *Scottish Proverbs,* 1904 ed., 100, 62). Not in Apperson.

## *ADDENDA*

*P. 53, l. 19.*—"Sirra Dol, we will accuse him [Idleness] of *fellowship.*" T rejects (p. 331) "fellowship", the reading of H and F, because "the manuscript, properly and sensibly, reads 'felloneship', i.e. felony, although the *e* after *n* looks like an *o.*"

Although "felloneship" makes sense of Lob's words, as "fellowship" does not—Lob is referring to Idleness' theft of Mother Bee's pot—"felloneship" is suspect, since it is not recorded, as T observes, in *The New English Dic-*

[24] *Elizabethan Proverb Lore in Lyly's 'Euphues' and in Pettie's 'Petite Pallace'*", by M. P. Tilley, New York, 1926.

*tionary.* The paleographic evidence in support of "felloneship" is, also, not conclusive since T is uncertain whether the manuscript reads *ne* or *no* in place of the *w* of "fellowship."

A better case can be made out for "fellowship" as the correct reading of the manuscript. Not only is the *w* in "fellowship" not greatly unlike the *w* in "wisdomes" and in "ward" in lines 5 and 6 of the Prologue and occasionally elsewhere in the play, but there is evidence that the non-sense of the text is intentional. The confusion by rustic types of character of one word for another phoneticly similar was a common comic device at this time and later, especially in the drama. Lob's confusion of "fellowship" with "felony" because of the sonic identity of the first and second syllables of the two words is an instance of this intentional confusion of meaning.

I have noted no other instance of *unintentional* confusion of words in the play, but there do occur, in speeches by Idleness, instances of the related comic device in which a similarly sounding, uncomplimentary word is *intentionally* substituted for a word complimentary meaning: p. 19, "knavery and stealth" for "bravery and wealth"; and pp. 19-20, "a ready carriage to the rope" for a "speedy marriage I hope".

A similar confusion of "fellowship" with "felony" in *The Trial of Chivalry,* c. 1600, makes it highly probable that "fellowship", and not "felloneship", is the author's word in *The Marriage of Wit and Wisdom.* In *The Trial of Chivalry* the "Clowne", who repeatedly mistakes his words,[2] threatens a group of soldiers that have arrested him that, "I can lay *fellowship* to your charge." In reply to this threat, Core, the leader of the soldiers, retorts that, "we can lay *treason* to thine," a statement which leaves no doubt that both the Clown and Core understood "fellowship" in the sense of "felony".[3] The passage in question, which I quote, follows the entrance of "Core and other souldiers bringing in the clowne":

> "*All.* Come, sir, you shall answere your walking before our Captayne.
> *Clow.* Well, sirs, take heed what you doe: I am a Princes man; if you stay me upon the kings hye way *I can lay fellowship to your charge.*
> *Core.* But, sirra, *we can lay Treason to thine* for being without the word [i.e. watchword]."

*P. 11, l. 19.*—In *The Scourge of Folly* (1611), by John Davies of Hereford (Grosart edition of *J. Davies' Works,* II, 47, is found, "Godfathers oft give their *blessings in a clout.*"

*P. 12, l. 15.*—"I am the best man in the compony, *When there is no more.*" Idleness' aside, "When there is no more," is proverbial. The same witticism is found in Swift's *Polite Conversations* (Scott ed., *Swift's Works,* IX, 398): "Why, they say she's one of the toasts in town.—Ay, *when all the rest are out of it.*"

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[1] A. H. Bullen's edition, in *A Collection of Old English Plays,* vol. III, p. 305 (III, i).

[2] A few of the Clown's mistakes are: p. 306, "insufficient" for "sufficient", and "ill-spoken" for "well-spoken"; p. 327, "happy insurrection" for "happy resurrection"; and p. 355, "deceive" for "receive."

[3] The possibility that "fellowship" in the two instances cited may have in the language of the day also the meaning of "felony" seems to be excluded by the fact that its use in this sense is not found either in *The New English Dictionary* or in the material collected for *The Early Modern English Dictionary.*

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*By* S. A. TANNENBAUM

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**Errata in the Bibliography of 1934**

Item 7186. For 'Eckman' read 'Ekman'
Item 7277. The author's initial is 'A' (not 'O')
Item 7280, line 2. Read *'1560-1620'*
Item 7337. Insert a colon after *'Tudor'*
Item 7381a (line 3). Insert 'pp. 122' after 'Sons',
Item 7425 (by T. Cox) should be '7426'
Above item 7493, correct KNG to KING
Item 7540. Correct *'Compaspe'* to *'Campaspe'*
Item 7595. Correct 'Atkans' to 'Atkins'
Item 7598 (line 2). Read 'Tilley' for 'Tlliey'
Item 7907. The author's initial is 'J' not 'I')
Item 7913. The author's intials are 'G. F.' (not 'R. F.')

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# COMMUNICATIONS

## A SENECAN PARALLEL IN *HAMLET*

When Rosencrantz disagrees with Hamlet's statement that the world is a prison, Hamlet replies:

> 'Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so; to me it is a prison.'[1]

Seneca writes in *Quaestiones Naturales:*

> 'Altos supra fortuita spiritus attollere: hominis meminisse, ut, sive felix eris, scias hoc non futurum dui, sive infelix, scias hoc te non esse, si non putes.'[2]

He writes also, in an epistle:

> 'Omnia ex opinione suspensa sunt; non ambitio tantum ad illam respicit et luxuria et avaritia. Ad opinionem dolemus. Tam miser est quisque quam credidit.'[3]

[1] II, ii, 244-46.

[2] 'To lift one's courage high above all that depends upon chance; to remember what man is, so that if you chance to be fortunate, you may know that it will not be for long; or if you be unfortunate, you may be sure that you are not so if you do not think yourself so.'—*III, preface.*

[3] 'Everything depends on opinion; ambition, luxury, greed, hark back to opinion. It is according to opinion that we suffer. A man is as wretched as he has convinced himself that he is.'—*LXXVIII, 13.* The related idea that a man is not happy unless he thinks that he is happy is found in IX, 21-22.

JOHN OLIN EIDSON.

*Duke University.*

# A NOTE ON SHAKSPERE'S *HENRY VI*

*By* A. L. EVERETT

THE problem of authorship of the *Contention,* that is, whether it was the source for Shakspere's *2 and 3 Henry VI,* and was the work of others hands, with or without the collaboration of Shakspere, according to the Malone theory, or whether it was, according to what may be termed the modern theory, a subsequent and piratical version of those plays, has reached a stage, thanks to the labors of Alexander and Greg, where it may be said that the advocates of the modern view have the best of it. The principal objection to it is that some of the best passages in the Folio (*2 & 3 Henry VI*) are omitted in the Quarto (*Contention*), passages which the editor of the Quarto would certainly have included on account of their evident merit. But this difficulty is easily met. There was, as we know, a revival at the end of the sixteenth century by the Lord Chamberlain's Company of the Lancastrian plays, and these passages, which exhibit his maturer versification, were probably added by Shakspere in the course of revising his youthful production.

Further comparison of the Quarto and Folio brings to light corroboration of the modern view. I shall select one striking example. In Folio *3 Henry VI,* Act V, Sc. 1, ll. 1-15, Warwick is at Coventry assembling his forces.

"*War.* Where is the post that came from valiant Oxford?—
How far hence is thy lord, mine honest fellow?
*Mess. 1.* By this at Dunsmore, marching hitherward.
*War.* How far off is our brother Montague?
Where is the post that came from Montague?
*Mess. 2.* By this at Daintry, with a puissant troop.
*Enter Somerville*
*War.* Say, Somerville, what says my loving son?
And, by thy guess, how nigh is Clarence now?
*Som.* At Southam I did leave him with his forces
And do expect him here some two hours hence.
*War.* Then Clarence is at hand; I hear his drum.
*Som.* It is not his, my lord; here Southam lies.
The drum your Honor hears marcheth from Warwick.
*War.* Who should that be? belike, unlook'd-for friends.
*Som.* They are at hand, and you shall quickly know."

This passage is remarkable as showing a meticulous concern for topography, something absolutely unique in all of the plays of Shakspere, who is notoriously careless in that respect, except for one other instance (*1 Henry IV,* Act IV, Sc. 2) where also troops are marching through Warwickshire. The description could have been made only by a Warwickshire man. Dunsmore, for instance, appears in no gazetteer or general map—it is a heath lying to the east of the road from Coventry to Banbury, Oxfordshire, about six miles from Coventry. Southam is further away on the Banbury road, S.S.E. of Coventry. Warwick is 10 miles S.S.W. of Coventry, Stratford-on-Avon being on the same road, eight miles beyond. Daventry lies S.E. of Coventry.

The Quarto version of the passage is

"*War.* Where is the post that came from valiant Oxford?
How far hence is thy lord, my honest fellow?
*Post.* By this at Daintrie marching hitherward.
*War.* Where is our brother Montague?
Where is the post that came from Montague?
*Post.* I left him at Donsmore with his troops.
*War.* Say *Summerfield* where is my loving son?
And by thy guess how far is Clarence hence?
*Sum.* At Southam, my Lord, I left him with
His force, and do expect him two hours hence.
*War.* Then Oxford is at hand, I hear his drum."

There are five differences between this and the Folio version, all pointing to the conclusion that the Quarto was derived from the Folio version and not vice versa.

In the Quarto Daintry (Daventry) and Dunsmore are transposed, Dunsmore and Somerville are misspelled, Oxford is substituted for Clarence in the last line, and the last four lines of the Folio passage are absent.

First, the Quarto transposition is clearly wrong. In Act IV, Sc. 8 Oxford has been instructed to muster his forces in Oxfordshire. Assuming that he did so, he would not have approached Coventry via Daventry, which lies on the Buckinghamshire road. Any author who knew enough about Warwickshire to mention Dunsmore, a heath unknown except to one acquainted with the neighborhood, would not have confused the Oxford and Buckingham roads.

Secondly, Donsmore is incorrect. It should be Dunsmore. Probably an auditory error of the reporter.

Thirdly. The misspelling of "Somerville" is due to the same cause.

Fourthly. "Oxford" in the last line of the Quarto certainly should be "Clarence," as Clarence is the personage alluded to by the word "then".

Lastly, the last four lines in the Folio version have not the appearance of having been tacked on to the Quarto passage. The passage including the lines is homogeneous and has not the character of piece-meal work. On the other hand, the editor of the Quarto, intent on shortening the drama by a third, would be disposed to cut out the lines as superfluous.

A supporter of the Malone view would have trouble in explaining the origin of the Quarto version. He must assign this passage to Shakspere, as neither Marlowe, Kyd, Greene, Peele, Lodge, nor Nash, his suggested collaborators, had Warwickshire connections; the transposition of names and misspelling must be attributed to the carelessness of a compositor in setting up the printed text; and, finally, Shakspere (while he did not have to make corrections, as he was writing with the original MS. before him) must have added the last four lines to no purpose except as a further contribution to the local color.

*New York, N. Y.*

Scenes from *Hamlet* (Bob Jones, Jr., company)

Scenes from *King Lear* (Bob Jones, Jr., company)

# THE BOB JONES JR. CLASSIC PLAYERS

For five years the Bob Jones College Classic Players have been acting Shakspere and Shakspere exclusively. Organized in 1930 as a repertoire company, their policy has been to present every year two or more plays already in hand and to add yearly a new one to their repertoire. Up to the present time they have acquired *The Merchant of Venice, Othello, Hamlet, The Taming of the Shrew, Macbeth,* and *King Lear,* and they are now at work on *King Henry V.* Their productions are designed and costumed by the technical staff of the Classic Players, and all furniture and equipment, with the exception of arms and armor, are made in their own work-shop. Each production of a particular play attempts to catch its individual spirit and tempo. The settings, therefore, are created in different styles. For example, *The Merchant of Venice* is mounted realistically. *Hamlet* is played before a semi-permanent background, while draperies and lights effect changes in scenery without delaying the action. The rugged character of early Britain and the atmosphere of tragedy in *King Lear* is achieved by settings having their motif in the Stonehenge of the Druids. *King Henry V* is being treated as a great epic-pageant moving swiftly against backgrounds of Gothic arches and draperies of feudal banners. Effective lighting, incidental music especially composed or arranged, actors skillfully "made up" and correctly costumed, and, above all, clear and intelligent reading of the lines characterizes all the productions.

Every year, in the fall and in the spring, the Classic Players make a brief tour of surrounding towns and adjoining states. Many cities ask for return engagements. The manager of the company usually has a spring date booked before the scenery and costumes are out of the auditorium at the close of the fall appearance. No small part of the work of the Classic Players is that of planting a love and appreciation for Shakspere in the hearts and minds of high school students. There are, of course, many changes in the casts from year to year, as students come and go, but most of the group have played many parts in the repertoire and have achieved a fluency of group playing possible only in this type of company. The leading roles are in the hands of faculty members of the Speech Department.

The playing of Shakspere has long been recognized to be "the training school of the actor". Indeed, there can be no better way of developing versatility of interpretation than by playing a great variety of Shaksperian parts. The Bob Jones College, however, is proving more than this—that acting in Shakspere is efficient training for other professions. Most of the students from the Bob Jones College become ministers, teachers, business and professional men and women. Quite apparent is the culture, polish, ease, and general efficiency of those who have had the rich experience of interpreting Shaksperian characters or of having had a hand in the mechanics of production. The effect of playing Shakspere is manifest, for example, in the case of ministerial students. Their vocabulary is richer, their flow of language smoother, their power of delivery more dynamic. Young people training themselves to teach, acquire an appreciation of what is best in literature and a knowledge of how to interpret it to their classes. Not only the players, but the audience also derives benefits from Shakspere's plays. Five years of Shaksperian performances by the Classic Players have proved that the students who witness Shakspere learn to discriminate between the good and the bad in literature and drama, and lose their taste for that which is cheap and sordid.

*Bob Jones, Jr.*

# EDITORIAL NOTES AND COMMENTS

*By* S. A. T.

The celebration of Shakspere's birthday in Central Park, in front of the J. Q. A. Ward statue of the Bard, this year was a noteworthy event and a notable success. In the first place, the weather was ideal. In past years Shakspere's birthday was cold, windy and rainy; it was almost as much as one's life was worth to attend the exercises. How different today! A warm sun was shining; lazy-pacing clouds hovered proudly in the heavens; nearby trees were beginning to bloom; in the distance rows of small Japanese cherry trees were blossoming and looked like banks of pink clouds; the audience—about one hundred and fifty persons—was seated comfortably on benches provided by the Park Commissioner; and the committees of the New York Shakespeare Club, the Shakespeare Fellowship, and the Shakespeare Association of America were seated on a platform erected by the Park Commissioner. Promptly at eleven o'clock the Very Reverend Dr. Milo H. Gates, Dean of the Cathedral of St. John the Divine, delivered the invocation. He was followed by our president, Dr. A. S. W. Rosenbach, who, having laid a handsome wreath at the foot of the statue, spoke of the Bard as the most significant and permanent bond of union between the English-speaking countries, England and America. During his address a couple of fluffy sparrows contributed to the delight of all those assembled by perching on the Bard's shoulder and on the upper margin of the book which the poet holds in his right hand. They seemed to know what it was all about and paid tribute to the Great Name. After Dr. Rosenbach's address, a recess of twelve minutes was declared to permit the National Broadcasting Company to broadcast and relay to Stratford a speech by the Hon. James M. Beck who was speaking on Shakspere from the Folger Library at Washington, D. C. Miss Ethel Barrymore followed with a recitation of Portia's speech for mercy. She was succeeded by Mr. Otis Skinner with an address on the spirit of Shakspere and greetings to the players at Stratford. The faces of all, participants and audience, registered pleasure, cordiality, and warm appreciation.

In expressing our thanks to those who contributed to the success of this occasion, we must mention especially Mr. Arthur Heine, Mr. Frank L. Short, and Mr. William Lundell, Director of the Special Events Division of the National Broadcasting Company, for the efficiency and precision with which he put the events on the air.

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On the evening of April 22d, the Shakespeare Club of New York celebrated the Birthday with a customary annual dinner. Some two dozen worshipers and students of the poet were present and enjoyed not only a good dinner but informal chats about the god of their idolatry. After the dinner short addresses were made by some of the members as well as by some of the guests, including Mr. Willing, Miss Watson, Miss Carter (who, in the absence of Miss Martin, told the story of the white rose which Sir Philip Ben Greet laid at the foot of the Ward statue back in 1911), Miss Weems, Mr. Taylor, Mr. Heine, and Dr. Tannenbaum.

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The evening of April 23d was marked by a dinner tendered by the Shakespeare Fellowship at the Hotel Barbour and a hilarious performance of an abridged version of *The Taming of the Shrew*. The actors were young persons whom Mr. Frank L. Short is introducing to the art of acting. From

what we saw we have great hopes for the Fellowship. Mr. Short hopes to get 6000 members for his Fellowship at 25 cents a year to enable him to go on with the work. We hope all our readers will join his organization.

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Our president is planning to call the members of the Association togethed four times a year for the purpose of reading and discussing papers of Shaksperian and Elizabethan interest. What do our members think of this? How many would attend the meetings? How many would be willing to read papers? When would they like these meetings to be held? The meetings would, presumably, be held in New York.

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Once again we have the unpleasant duty to remind some of our members that they are expected to pay their annual dues about this time. The Treasurer informs us, with some show of concern, that the list of delinquents is rather large. We know that times are still bad, that teachers out of New York have not the political power to induce the legislature to vote the emergency out of existence, and that two dollars a year for membership in a Shakspere association is a luxury. But membership in our Association is not merely a luxury, it is a necessity for all persons laying claim to culture. It is in dreadful times like these that those who profess to be civilized must cling to their ideals and make sacrifices for them. Our members must not forget that some of us do a great deal more for the Association than pay dues, though we do that too. It costs considerable money to publish and distribute the Bulletin; unless the members pay their dues we will not be able to publish so good a Bulletin or possibly even any Bulletin. In our boyhood days we heard it often said, "No tickee, no shirtee." And that's truer today than ever before.

Members are requested to make their checks or money-orders payable to The Shakespeare Association of America, Inc., and to send them to Miss Mary Bell, care of The Central Hanover Bank, 70 Broadway, New York City.

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Our members will do well to ponder Mr. Bob Jones's letter in another part of this Bulletin. Shakspere is evidently still popular and arouses enthusiasm wherever he is presented sincerely and intelligently. It does not always require distinguished names to attract an audience to a Shaksperian performance. Merit counts sometimes.

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We have received a very interesting announcement from the Pasadena Community Playhouse which informs us that, under the management of Mr. Chas. F. Prickett, his company of players will—for the first time in the history of America—present a cycle of *all* the ten Shaksperian English histories, beginning with *King John* (on Monday, July 1st, 1935) and ending with *Henry VIII* (on Thursday, August 10, 1935). This is an opportunity of which all students and theatre-lovers who will be vacationing in California this summer must take advantage. Three or four performances of each play will be given between the dates mentioned. Purchasers of tickets to the Pasadena Festival will be entitled to sit in on lectures which will be given on the plays.

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Stanford University announces a unique course in Shaksperian production during the summer session of 1935. Members of the Faculty will deliver lectures on Elizabethan psychology, modes of thought, habits of life, as well as on technical matters relating to Shakspere's plays. Mr.

William Thornton, actor-manager of the Shakespeare Guild of America, will assist in teaching students every phase of practical stagecraft involved in producing a Shaksperian play. Lighting, costuming, make-up, the construction of architectural sets, etc., will be included. Theory and practice will go hand in hand. *Othello*—the most passionate and most misrepresented of Shakspere's tragedies (the circular says)—will be made the basis of the session's work and will be presented by an all-student cast "for several nights in late August, as the peak of varied entertainments, all centered about Shakespeare and Tudor life." We wish this enterprise will thrive and that all students who can do so will take advantage of this rare opportunity.

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The town of Kutztown, Pa., has a company of Elizabethan players, we learn from a new member of our Association. How many other towns and cities in the United States can make this boast? We would like to know.

The Elizabethan Players of Kutztown have played nine of Shakspere's plays during the past seven years, not only in Kutztown but in neighboring towns. Congratulations to Professor Clyde Lytle, the director.

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Of all the amateur performances of a Shaksperian play we have ever witnessed, none gave us more genuine satisfaction than the production of *Macbeth* by the Shakespeare Society of Hunter College, under the brilliant direction of Dr. Elizabeth P. Stein, assistant professor in the department of English. Our actors were girl students from Hunter College and young men from the College of the City of New York. The performance was given in the Y. M. H. A. building at 93d Street and Lexington Avenue. The play was given in its entirety; every line was spoken with good accent, correct emphasis and value. Lighting, costuming, grouping, movement, etc., had all been carefully and intelligently thought out by the hard-working and thoughtful Miss Stein. Nothing had been left to chance. The Macbeth of Henry Lascoe and the Lady Macbeth of Clare Hershman were spirited and satisfying; they were both good to see and to hear. The production was full of new and suggestive business. Mr. Lascoe's delivery of Macbeth's line, "It is a knell that summons thee to heaven, me to hell," was a convincing argument for the correctness of this emendation. Our only objections to the performance are the giggling young Porter and the half-cackling and half-singing Witch Sisters. These features corrected, this fine and instructive performance ought to be given at least once in every high-school in New York. We congratulate Miss Stein on her achievement as a Shaksperian director.

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Among recent essays on Shaksperian topics none has given us more genuine satisfaction than that of Mr. Mathews in the current issue of The Library. His essay, entitled "Shakespeare and the Reporters," gives the quietus to a theory which we have always regarded as particularly absurd, namely, the theory that some of the Shakspere quartos were published from shorthand notes made during one or more performances of the plays. This utterly improbable theory was based on a misinterpretation of Thomas Heywood's well-known complaint that some of his plays were published—scarce one word true—from brachygraphic notes. Properly interpreted, Heywood's complaint means only that the plots of his plays were obtained thus but that the language was almost wholly distorted and perverted. Common sense says that no shorthand re-

porter, not even the most skilled, can possibly take down a metrical speech and retain the poet's verse-lining. The fact that in the "bad quartos" many of the poetical speeches retain the correct line division is sufficient proof that they were not taken down in shorthand during a performance. For other arguments against the theory the reader is referred to Mr. Mathews' essay.

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Stupid remarks about Shakspere are not uncommon in Shaksperian commentary, but we doubt that anything more stupid has ever been said about Shakspere than the following: "I make bold to say that this bust [*i.e.*, the bust in the church at Stratford] is one of the greatest of all obstacles to the true understanding of Shakespeare . . . Janssen's self-satisfied pork-butcher and the Folio engraving taken from it . . . stand between us and the true Shakespeare." Though we are no butcher and have no butcher in our family, we protest against the gratuitous and unwarranted insult to butchers, many of whom have intelligent faces, at least as intelligent as those of some Shaksperian commentators and editors. At any rate, we have never known a butcher to say anything even half as foolish as the remarks we have just quoted. But that is not our only objection to the general condemnation of butchers. John Shakspere, the father of William, is said by most of the poet's biographers to have been a butcher, or, at least, to have done some butchering in connection with his other pursuits. And is there not a tradition —which is probably as true as most traditions—that William himself was apprenticed to a butcher and—oh, horrible, horrible, most horrible!—that when he killed a calf he did it in grand style and made a speech while doing it? No doubt, the Baconians, Oxfordians, Rutlandians, Marlowians, Raleghans, etc., will be telling us that William Shaxberd of Stratford was indeed a butcher, as his bust proves, and that the William Shake-speare of London was quite another man. It behooves us, orthodox worshipers of the Bard, therefore to "go easy" on butchers, and this above all: not to look for the mind's construction in the face.

Speaking of butchers in connection with Shakspere—we do not mean certain modern commentators—we are reminded of another scholar's, and this time a poet's, absurd remark of Shaksperian relevance. Mr. Masefield, in his lecture on poetry (published in 1932) says (on page 10, discussing Shakspere's "most glorious" tragedy), "Sometimes Macbeth is played as a disreputable pugilist who has married a butcher's bloodthirsty widow." Why a butcher's bloodthirsty widow? Are butchers' bloodthirsty widows more bloodthirsty than other bloodthirsty widows? Do wives imbibe the spirits of their husbands? or do they inherit them on their husbands' decease? And are widows more likely to be bloodthirsty than wives? And are butchers blood-thirsty? May not butchers be as kindly disposed, and as human, and even as poetical as, let us say, beer slingers in a bar-room? And should not a poet, lecturing on poetry, avoid making use of cheap clichés? And should not a poet and a professor of education know that in our social system there is no relationship between a person's occupation and his character? There is too much sloppy thinking in the world; a poet like Mr. Masefield should set a better example.

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One of the stock jokes of which we are particularly weary is the gibe at Ph.D. theses of American students. For absurdity this witticism easily ranks with the cunning Yankee, the dishonest Jew, the heathen Chinese, the tricky Jap, the perfidious Englishman, the bellicose Irishman, the frog-eating

Frenchman, the greasy wop, the unwashed Russian, and many other such absurdities. Only very recently the London *Times Literary Supplement,* commenting on an American thesis, remarked (and was copied by the New York *Times Book Review*) that American Doctors of Philosophy cannot see the wood for the trees. If there be any truth in this assertion it is really a fine compliment to the American Ph.D. It means, if anything, that the American student devotes himself primarily and essentially to the establishment of facts and refrains from hasty generalizations. And, indeed, the habit of generalizing from inadequate and insufficient data is our chief complaint against much of the "scholarship" that reaches us from England. Note, for example, in the realm of Shaksperian commentary the utterly ridiculous theory of "assembled texts," the shorthand-reporter theory, the theory of emphasis capitals, the preposterous notion about dramatic punctuation, and most of the results of so-called "scientific bibliography". Rather than these, let's have the American thesis, facts before generalizations.

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One of the worst written and worst edited books we have ever read is easily Miss M. C. Bradbrook's recently published *Themes and Conventions of Elizabethan Tragedy.* A more slovenly piece of work in the realm of scholarship can hardly be imagined. Its punctuation is atrocious; many of the sentences are clumsy to the point of unintelligibility; words are used without reference to their meaning, "feasible" for "probable," "calculated" for "counted," "secondly" for "secondarily," "particular" for "particularly," "so" for "therefore," "can" for "may," and so forth; the word "only" is probably never in the right place; the words "mob" and "audience" and singular nouns connected by "or" are treated as plurals; the word "very" is terribly overworked; names are given incorrectly (e.g., "Tamyra" for "Tamora" and "Schucking" for "Schücking"); the index is perfunctory; the quotations are mangled not only by the omission of necessary punctuation marks but by the corruption of the text, omission and needless alteration of words; its ideas are neither new, nor interesting, nor, for the most part, worth discussing.

Merely by way of illustration we refer the reader to the chapter on Middleton; on page 217 he will find in the quotation from *The Changeling* (2.2.37-9) a semicolon missing after "death," "have for "ha' " and "blood" for "dust"; on page 218 (2.2.97ff.) "How this?" for "How's that?", "my" in roman type instead of in italics, "made" for "form'd"; on page 221 (5.3.33-5) no punctuation mark after *deformity* (a semicolon is absolutely needed there), and "whatsoever face" for "what face soever"; on the same page (3.3.253-6) he'll find "do't" for "do it"; on page 222 (3.3.127-9) "the force" for "this force"; on page 226 (*Women Beware Women,* 1.2. 169ff.) "when" for "where," "Their" for "The" and "them" for "'em"; on page 227 (2.1.160ff.) "that" for "this"; on page 229 (2.2.449ff.) "for't" instead of "for 'em"; on page 230 (3.2.52ff.) "yet was" for "was yet" and "plague sore" for "plague-sore"; in 3.2.193, "office" for "office on't"; on page 232 (4.1.86ff.) a whole line is missing after the word "lodging" (which should be "lodgings"); in 4.1.242 "between" for "betwixt," and in the next line "and but" is omitted before "poor"; in 4.1.250 "doth" for "does"; in 1.1.20 "grief" for "griefs"; on page 233 (5.1.260-1) "honour" for "honours" and "for it" instead of "for't"; and so forth. There are hundreds of such misquotations in the book. Passages

from Shakspere fare no better. On page 63 Othello says "Now I do see" instead of "Now do I see"; on page 76 Hamlet says "so struck to the soul" instead of "struck so to the soul," and so forth.

We are instructed (on page 57) that in Elizabethan drama "most of the villains are given some kind of defect which embitters them and cuts them off from humanity." Shakspere's Aaron, Richard III, and Edmund are included among the examples. But the author, obsessed with the notion of "conventions" evidently forgets Iago, Cloten, Iachimo, Proteus, Macbeth, Lady Macbeth, King John, Duke Antonio, Angelo, Goneril, Regan, Claudius, and others. All these are villains, and there is nowhere the slightest hint that they suffer from a sense of physical, mental, or racial inferiority.

How the notion of convention may be abused may be illustrated by what Miss Bradbrook says (on page 22) about grief. "The method of expressing grief which seems most common is for the actor to throw himself to the ground, or in milder cases to sit there." In illustration of this she refers to Romeo's behavior in Friar Lawrence's cell, which, she says, "was not extravagant by the standards of the time." She might have added another example from Shakspere: Valentine in *The Two Gentlemen of Verona.* But Shakspere was not following a convention; he was following nature. Persons in great grief do throw themselves to the ground, exactly as young children do when they are angry. What Shaksperian scholars, with their noses buried in their books, call conventions are, more often than they think, fine touches of nature. Conventions have a history and an explanation; but these Miss Bradbrook is not interested in.

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We direct our readers' especial attention to Miss Charlotte E. Porter's, one of the most distinguished American Shaksperians, reconstruction of Shakspere's famous playhouse, The Globe, as shown in the half-tone's published elsewhere in this issue. Miss Porter has kindly loaned us the cuts which were made by the publishers of *Alumnae News, Wells College Bulletin,* for their November 1934 issue. We would like to know what our readers think of them. We miss the railing around the stage, the 'heavens', the arras and the Lord's rooms; we object to the lateral staircases and the Norman tower.

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Members of the Association are requested to send us whatever notes and comments on Shaksperian matters occur to them. We also want to open a questions and answers department for the benefit of our members. Reasonable suggestions for emendations will be accepted and discussed.

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Lovers of Spenser and those interested in studying the early efforts of developing poets will find an item of unusual interest in Professor Padelford's edition of one of Spenser's "lost works,"[1] a translation of *The Axiochus of Plato.* The book is beautifully printed and elegantly bound. The introduction tells the thrilling story of Professor Padelford's accidental discovery of this lost translation, discusses certain secondary matters associated with the find, and presents sound common sense reasons for considering this an early work of Spenser's. Then follow a good facsimile of Spenser's translation of the famous dialogue between Axiochus and Socrates, some textual notes, and a facsimile of the Greek text. All in all, a fine specimen of American scholarship and American book-making.

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[1] *The Axiochus of Plato, translation by Edmund Spenser.* Edited by Frederick Morgan Padelford. Baltimore: The Johns Hopkins Press, 1934, pp. x, 60; $2.75.

## "SHAKESPEARIANA"*

The titles of all the plays in 32 lines

KING LEAR enacts A WINTER'S TALE
Amid THE TEMPEST'S piercing gale,
While poor OTHELLO, crushed and crossed,
Sees, with despair, LOVE'S LABORS LOST.
CORIOLANUS, called from home,
With JULIUS CAESAR voices Rome.
Love, AS YOU LIKE IT, here is met
By ROMEO AND JULIET.
The MERRY WIVES OF DINDSOR view
The antics of the TWELFTH NIGHT crew,
The COMEDY OF ERRORS too!
TROILUS AND CRESSIDA will show
ALL'S WELL THAT ENDS WELL, as we know.
TITUS ANDRONICUS the grim
MACBETH of Cawdor draws to him.
The Monarchs all are seen and heard,
KING JOHN, KING RICHARD, Second, Third;
The four KING HENRYS, grave and gay,
One with the thrill of "Crispin's Day".
And now defendant, rise, respond,
"MERCHANT OF VENICE, meet thy bond,
For see, there comes with MUCH ADO
SHYLOCK," the Jew that Shakespeare drew.
"MEASURE FOR MEASURE," doth he scream.
Only A MIDSUMMER NIGHT'S DREAM!
TWO GENTLEMEN OF VERONA view
With joy THE TAMING OF THE SHREW,
While ANTONY in languor lies
Spellbound by CLEOPATRA'S eyes.
TIMON OF ATHENS notes the scene
With PERICLES and CYMBELINE.
And now the greatest of them all,
HAMLET, the Dane, accepts his "call";
In princely pomp behold him come
To blare of trumpet, roll of drum,
While ghostly visions hover o'er
The battlements of Elsinore!

EDWARD E. KIDDER

**Shakespeariana was constructed for some young relatives, as a memory aid.*